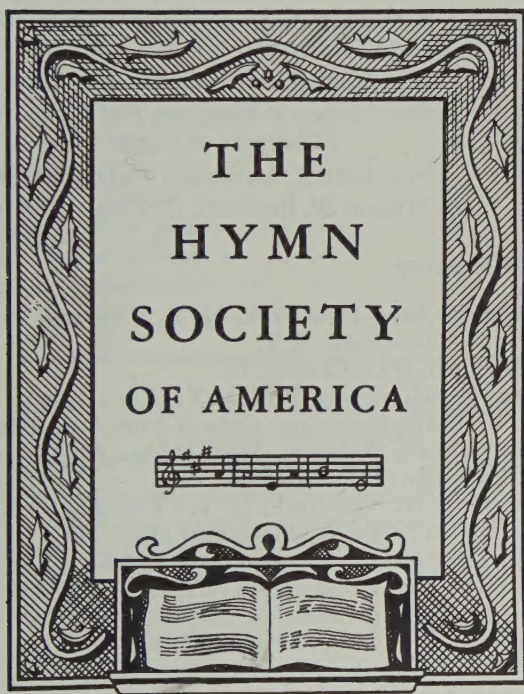


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CONTENTS

ORIGINS OF THE HYMNAL NOTED

J. Vincent Higginson 5

SYMPOSIUM ON JUNIOR CHQIRS

Edith Elgar Sackett (Adapted from), *Carl F. Mueller, Grace Leeds Darnell, Louise McAllister, Edward H. Johe, Lillian Beilharz* 9

FURTHER THOUGHTS ON TUNE INDEXING

Robert L. Sanders 19

HYMNS IN PERIODICAL LITERATURE

Ruth Ellis Messenger 23

Review: HYMNS ANCIENT & MODERN

Albert Edward Bailey 27

NOTES FROM THE EXECUTIVE SECRETARY 30

EDITOR'S COLUMN 30

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President's Message

This is the season when The Hymn Society of necessity emphasizes membership. Our devoted treasurer reminds that a new year has come, and that membership dues are payable—an appeal to which a substantial response has come at present writing. This annual experience inevitably raises a fundamental question: Of what value is membership in the Society? This in turn raises another equally important question: Value to whom?

It may be that certain members measure the worth of the Society only by the direct benefit which they themselves receive. If the publications, meetings, contacts, counsel and general fellowship of the Society appeal to them, they value this association and continue as members.

The Society should always make this kind of appeal; yet a deeper purpose binds us together. We are fundamentally a fellowship of persons who believe in hymns and want to see them contribute to the spiritual life of the individual and society. If, therefore, one believes in *good* hymns and wants to have them sung; if one desires to see the creation of *new* hymns expressive of our religious aspirations today, making them a part of the spiritual bloodstream of the Church; if one believes in people coming together in great hymn festivals to share the inspiration of the songs of Zion; if one believes in honoring the great names in hymnody and profiting by this remembrance; if one believes in assembling data about hymns and their authors, especially the hymn-writers of our own generation, in order to enrich the fund of such knowledge for future generations; if one believes in maintaining a hymnic library which shall be a continuing source of information and inspiration; if one believes in giving to our own day vital publications which shall broaden interest in hymns and at the same time deepen an understanding of them; in other words, if one believes in the activities of The Hymn Society, membership will be a privilege, one which will be continued gladly from year to year. The strength of our Society lies in its members who have such an understanding and who give their support because of these high purposes.

DEANE EDWARDS

Origins of *The Hymnal Noted*

J. VINCENT HIGGINSON

THE CENTENARY of a publication unique in the history of English hymnody, *The Hymnal Noted*, occurs in 1951. The inspiration for it came out of such currents of nineteenth century English thought as the Oxford Movement, a renewed interest in the ancient plainsong, and the growing demand for the use of hymns in the church services of the period. The publication of a similar book in 1951—and in principle it is still not outdated, would be judged a precarious business venture. All the more so was it a courageous undertaking in 1851* when the general public was incapable of fully appreciating or assimilating its contents. The purpose of *The Hymnal Noted* was to bring back to church congregations the long forgotten Latin Office hymns, in the vernacular, of course, with their proper plainsong melodies. It was sponsored by the Ecclesiological Society which named Thomas Helmore as music editor, and John Mason Neale to be responsible for the greater part of the translations.

An analysis of the background out of which *The Hymnal Noted* came reveals trends and events which, though remote, had a direct bearing on the final plans. There was a strong desire for hymnody within the Established Church; Dissenters, like Wesley and Cowper, used their talents to fill the existing gap. In addition to the general interest in a revival of hymnody the Oxford Movement drew attention to the phases of the "old religion" in which Office hymns were so varied and numerous. Newman's "Tract 751," *On the Breviary*, drew attention to this, but by that time Newman, Williams, and Chandler had already investigated the Paris Breviary, without quite knowing its status, and had published translations of its hymns. One notes that these translations were meant principally for devotional reading or meditation rather than singing. This, of course, was in contradistinction to the hymns of Wesley and others of the period. Far removed as all this was from the final production of *The Hymnal Noted*, it constituted a basis that in Neale's opinion justified the introduction of the early Latin hymns, within the tenets of the Church of England.

Although the other daily Offices had been abolished, Morning and

* Julian, Benson, Frere, and others, gave 1852 as the date of publication for *The Hymnal Noted*. This may have resulted from giving preference to the publication of Part II in 1852. Part I bears the date 1851. Subsequent editions are mentioned, including that of 1862 (215 hymns) and the enlarged edition of 1877 (371 hymns). The last date is of some importance since it shows the lasting quality of the book and the demand for later editions.

Evening Prayers were still kept, without hymns, and Neale was convinced of a precedent for the use of elements from the other Hour services celebrated in medieval England, at least for private devotion. Neale, in fact, remarked in his famous article on hymnody that this was the only hymnody which could be introduced into the Church of England without special official sanction.

One cannot overlook the fact that the mid-nineteenth century showed a strong, even if limited, reaction in favor of a revival of the ancient Gregorian Chant in English Catholic and non-Catholic circles. Vincent Novello's first publications furnished this type of music for the Church, and among them was one which played a key part in determining the plans which led to *The Hymnal Noted*; it was a collection of the Vesper hymns with Gregorian melodies which Novello harmonized and published in 1822. Helmore, known as musical editor of *The Hymnal Noted*, himself published the *Psalter Noted* and a *Manual of Plain-song*. In 1844 Charles Childs Spencer, whose name we associate with Henry John Gauntlett, published a hymnal for Matins and Even-song. Probably another collection of harmonized Gregorian Chants for the Catholic Church, *Cantica Sacra*, by John B. Benz, was known to the leaders of the revival of ancient hymnody.

In addition to the more remote factors already traced in the background of *The Hymnal Noted*, was the Ecclesiological Society, originally known as the Cambridge Camden Society, founded in May 1833, by John Mason Neale, then in his third year at Cambridge, and Benjamin Webb, a freshman. There was no intention of dealing with the subject of hymnology at this date, for the revival of church arts and architecture was the chief interest of its members. The Society's periodical, *The Ecclesiologist*, was first published in 1841 to publicize the Society's work. Neale and Webb, destined to become life long friends, were made co-editors. Under its new name, the Ecclesiological Society sponsored *The Hymnal Noted* in 1850.

The pattern was gradually taking a definite form, but the inspiration and the propitious moment to bring the factors together had not yet arrived. In 1849 Neale brought out his volume of translations, *Medieval Hymns and Sequences*, which foreshadowed his place in the forthcoming project. Meanwhile, Neale and Webb in their correspondence of that year were discussing hymnody in the Established Church. While Webb felt that

The ancient hymns are bald, meagre, rude, etc., but with all this there is in them a simplicity, a vigor, a heart, that one loves them. . .

he continued to disapprove the introduction of any new hymns. Later he wrote:

I, too, have thought many years on the subject and am more and more convinced that the age of hymns has passed. Happy those who can use the ancient Latin ones; with our vernacular we have lost our privilege.

John Mason Neale did not consider it a lost cause, for within the Webb circle itself was an interest in the old hymnody sufficiently strong to coordinate the entire movement or thought into the avenue which would lead to the eventual publication of *The Hymnal Noted*. The stimulus was supplied by Benjamin Webb's father-in-law, Dr. Mills, who frequently would stop for tea at the home of his son-in-law; on his visits he would often see Frederick Helmore, brother of Thomas Helmore, who also was a guest. It became customary for the little group to gather about the piano to sing some of the old Gregorian hymns with Mrs. Webb playing Novello's accompaniments. At one of these gatherings Dr. Mills joined in the singing, but broke off to remark to Frederick Helmore how unfortunate it was that these old melodies were not generally known. In a moment of inspiration he remarked that Thomas Helmore would be in Withyham shortly, an event which made it possible for him to meet Neale. Shortly after their meeting it was arranged to have the Ecclesiological Society consider sponsoring the project. Others were soon to be brought into the enterprise directly or in a consulting capacity. These included Rev. J. L. Crompton, W. Dyce, Sir John E. Harrington, Charles Childs Spencer, Stevenson Greathead, who later wrote many of the accompaniments, and H. L. Jenner who succeeded Thomas Helmore in 1857.

When these preliminary matters were settled, plans were made immediately to bring the project to the attention of the clergy and the people. Helmore, Neale, and Webb to a certain extent, were ultimately responsible for the successful conclusion attained in the publication of *The Hymnal Noted*. No one realized the difficulties of presenting ancient hymnody, and especially its ancient music to the congregation, any more than Helmore and Neale. They wisely recommended a period of trial on all levels to assure the practicality of the project. Cooperating groups included: orphanage children who were promised a holiday (which they achieved) if they successfully sang the Alleluiatic Sequence, "The strain upraise of joy and praise, Alleluiah!"; the congregation of St. Barnabas' where Helmore's family were attendants, and to which he devoted many hours in the introduction of the ancient hymns; and lastly, a professional group of singers who demonstrated the melodies at their best. This last group rendered polyphonic compositions. Many of these were based on hymn melodies, for the influence of Alfieri (a leader of the polyphonic music in this period

of revival) was gradually affecting the leading English church musicians.

Neale proposed a small initial edition at low cost. This later was to be bound with an index. While the work on Part I (with hymns for the Church Year) was progressing, such a suggestion was considered by the Ecclesiological Society. In October 1850, five hymns were approved for publication, and a few months later five others were added.

Meanwhile the Society had organized a series of lectures to give information to the clergy and choirmasters. The subject of Helmore's lecture, given early in 1850, was "A Proposal for a Hymnal Noted and an Explanation of the Gregorian note." The Prospectus for *The Hymnal Noted* appeared in several forms, all of which stress that the hymns were to be taken from the Sarum books with the melody from the same source, save where the Roman melody was nearly the same and simpler, which might justify the publication of both. To supplement the hymns for the Church Year included in Part I, Part II was planned to give fullness and variety by the inclusion of a selection of hymns and plainsong melodies from other sources. Moreover, the editions were to appear in three different formats: one, the words only; a second, the hymns in Gregorian notation; and finally, at a later time, a set of accompaniments prepared on the principles of harmonization used by Dom Janssens, a Solesmes monk, and Duval. These were provided first by Helmore and later by Stevenson Greathead and H. L. Jenner.

Neale finally had the greatly desired opportunity to add a short commentary on each of the hymns in connection with the index in the edition containing accompaniments. One feature is of unusual interest; he names several books of original sources, among them a Sarum hymnal published in Littlemore in 1850 and a Sarum hymnal with notes, published in London in 1851. Neale mentioned the former and showed it to his audience during one of his lectures. Helmore's statements concerning his musical sources are less definite. He gives them as a fifteenth century Sarum manuscript containing hymns; an edition printed at Antwerp, 1524, another of 1545, with a third printed at London, 1555; and finally, Guidetti's *Directorium*. All these books were made available through the British Museum. One aspect of this emphasis on the Sarum books should be mentioned. The people of the day looked on the Sarum Rite as a distinctly English rite and did not realize until some years later that it was founded on the Roman Rite. The Sarum books did, however, contain the original form of the hymns which were altered in the Roman Rite at the time of Pope Urban VIII.

(Continued on page 26)

A Symposium on Junior Choirs

In view of the increasing interest in Junior Choirs and in their importance in the worship of our churches, the Editors have asked a number of persons active in various phases of the Junior Choir development to write short articles expressing their points of view. They are all writing from experience, and it is our hope that worthwhile results may come out of this presentation.

The Junior Choir as Religious Education

ADAPTED FROM EDITH ELGAR SACKETT

THROUGH MUSIC a child enters into a world of beauty, expresses his inmost self, tastes the joy of creating, widens his sympathies, develops his mind, soothes and refines his spirit, and adds grace to his body." In discussing the value of a Junior Choir program as religious education, it seems to me there are three ways in which the training links up with the religious education program.

First, there is an *educational value* in Junior Choirs. Modern education is based on the premise that the child is not a miniature adult, but a child in the process of becoming an adult; that it takes tact and sympathy to understand the workings of the strange little mind that lives in a world the adult finds difficult to recall. . . . In the educational program for children, the appeal must be to the emotional, imaginative side, rather than to the intellectual. Since music is an expression of the emotions, the little child readily responds to musical training. He and the spirit of music are one, for through it he finds an avenue of release for his emotions. . . . Music teaches him to love nature and to perceive beauty and loveliness, for beauty is, in its highest sense, education; music is especially so, for it is the purest form of beauty by means of which young children can be educated, because it is the only form accessible to them. . . .

Secondly, one of the chief objectives of Junior Choir training is "*that children learn to cultivate an appreciation of the fine art of worship.*" What is worship? "A personal approach to God; communion with God." Music can create a true spirit of worship; it stirs the deepest religious emotions, without which there can be no true worship. "It is a link with God." It is of the utmost importance that we afford the children in our communities opportunities to share in the worship experience under conditions, controlled by an educative purpose; that we help to develop sound individual habits of worship; and that we train them to understand, appreciate, and participate in the public worship of the Church. . . .

This leads up to the third point, *service to the Church*, certainly the prime objective behind all Junior Choir training. Basically, singing in a Junior Choir establishes the habit of regular attendance at Church, not

only for the children, but for the parents as well, for when the children sing, the parents are there. . . . Choir training gives opportunity for group singing that is most valuable, for it fosters a feeling of brotherhood and co-operation. One cannot sing in a group unless one is in harmony, in tune—forgetting self, having a common goal, desiring the common good, the highest and best.

In Support of Junior Choirs

CARL F. MUELLER

GENERALLY SPEAKING, "support" is given a movement or an enterprise that, despite its proven worth, is in danger of losing ground. May I state with all the emphasis at my command that no such danger exists in reference to the Junior Choir movement. It is absolutely correct to speak of it as a "movement," for it has long since lost any local or sectional aspect, and has taken on national or country-wide proportions. There is in process of formation, and at this writing may already have been consummated, a national organization of directors of Junior Choirs having definite aims for cooperative efforts.

It is well also to remind ourselves that the tremendous interest of recent years in Junior Choirs is nothing new, neither is it a passing fad or fancy. In the town of Flemington, N. J., an inter-denominational choir school for boys and girls has been in existence for nearly half a century. It is highly conceivable that much of the initial impetus and interest in choirs for the youth of our land may have emanated from this New Jersey village. The name of Elizabeth Voessler Van Vleet—of revered memory—brings happy memories to many who will read these words. The writer himself has organized and conducted Junior Choirs and arranged and composed music for their use for more than a quarter of a century.

When one is in the center of such endeavors it is easy to exaggerate their importance; to verify my own contentions, I recently queried both a well-known New York music publisher and a choral consultant of national prominence as to their reaction to the following questions: a) has the Junior Choir movement outrun its course? b) if not, is there a possibility for future growth and development? Both individuals were in hearty agreement that the movement has only just begun and is spreading probably more rapidly than any other form of choral music. The publisher bases his opinion on the ever-increasing sales of Junior Choir materials. The choral consultant feels that the constant inquiries for help in both methods and materials from all sections of the country clearly indicate the trend. Future growth and development will depend upon improved methods, a better choice of materials, and a clear understanding on the part of those responsible for the music in our churches as to the rightful place of youth choirs in the musical life of a church.

As in most matters, local conditions determine to a large extent the type of choral program for youth. A church school with an enrollment of

100-200 members could scarcely be expected to produce choirs comparable in size and quality to those identified with an enrollment of 500 or above. Also, a word must be said about leadership. The requirements for adequate leadership are limitless. However, it would seem of paramount importance that the leader of youth choirs have a genuine interest in youth and the part it shall play in the church of tomorrow. There is need for the "long-range view." Just as the children in the choirs will one day be adult choristers, so also will they be the responsible church members of a later day.

As a practicing church musician, I can understand why some leaders of church music, particularly the male of the species, are not greatly interested in developing youth choirs in their parishes. If one be frank, he must admit that the musical satisfaction one derives in working chorally with children seldom attains the proportions possible with a good adult group. Then, too, the inevitable disciplinary factors are practically non-existent with adult singers. The more skilled and proficient the choir leader becomes, the less inclined and apt he will likely be to get down to the child's level and see his viewpoint, which is so necessary. Thus, the negative attitude towards youth choirs on the part of some church musicians.

But, for the life of me, I cannot comprehend a similar attitude on the part of a clergyman. Nor will I ever understand how an acknowledged spiritual leader of a church could ever develop an "anti" feeling towards the entire youth choir movement! Isn't it at least fair to assume that the objective is the same as that of the religious education department? And I need not define what that is, but simply point to the obvious fact that the sole difference lies in the tools or materials used!

To be sure, there have been abuses and excesses in true American fashion. When we as a people become interested in something we go "all out" or "jump off the deep end." Thus, one may read of church music programs in operation today that provide opportunity "to sing unto the Lord" from the "cradle to the grave." "Tiny Tots Choirs" or so-called "Cherub Choirs" may be angelic to behold, but they can offer but little aural enrichment to a service of worship. By the same token, the human voice improves up to a certain age (and it varies with individuals), but beyond that age its decadent and unsteady qualities, like the step of the person involved, become unsuited to active participation. The spirit may truly be willing, but the flesh (and the voice!) is somewhat weak and wobbly. The illustrations cited represent extremes with which the experienced and prudent choirmaster will know how to deal.

How to Teach a Hymn—And Why

GRACE LEEDS DARNELL

EVERYONE WHO is interested in hymns and hymn singing is anxious to uncover the causes for the lack of good congregational participation in this part of worship on the part of church members. In this writer's opinion two things are responsible for this lack. First, the

hymn singing formerly carried on in the home has vanished; secondly, the modern teachers of the Church School have sought to provide substitutes for the "standard" hymns of the Church, claiming that the children do not understand the meaning of the words of "adult" hymns, and therefore, should not be taught them.

In my experience as a musical director in Protestant Churches I have noted that children are taught the Lord's Prayer, Ten Commandments, Psalms, etc., in their original form, and although the words are usually explained, they do not always understand *every* word. In the Roman Church the "Hail Mary" and other prayers are given to boys and girls in an unaltered form, and certainly there is great value in this, even though *every* word may not be understood at the time it is learned.

Why keep future adult congregations from learning the hymns of the Church? This ought to be crystal-clear, for is it not true that adults like to sing what they have learned as children? Shall the adults of tomorrow learn the standard hymns, or just those suited to their less mature years? That they should learn only the latter—Heaven forbid!

The writer's experience has shown that children love the great hymns. A group of monotones, aged 8 and 9 years, after several months of training, were asked which of the various hymns they had learned they liked best. The hymn "For Thee, O dear, dear Country"—Dr. Noble's setting—was their unanimous choice. In this connection it is appropriate to mention that the men who write about hymns often confess that one of their earliest memories is that of hearing the great hymns sung at their mothers' knee or in church; such experiences, unhappily, are less frequent in our day.

When an adult sets out to teach a hymn of the Church to children it is important to bear in mind the need for a careful and wise approach. Boys and girls need to have a vision of the hymn and its basic meaning. The introduction is very important and should be varied with each new hymn presented.

For example, take the hymn "O Jesus, Thou art Standing." An introduction to this might be as follows: (Hymnals closed)

"We are going to have a picture-hymn today, telling us three things that Jesus is doing in this picture. Turn to Number . . . and let me see the hands of those who can find these three things. Yes—standing, knocking, and pleading. Who knows the word pleading? That is right: it means to ask three or four times, or more, for the same thing. . . Now let us read the hymn."

The words are read by the entire group, or individual boys and girls, according to the judgment of the director. As various difficult words appear, they are explained and at the end, the name of the author is asked for, and the place to find it is shown.

The tune is then played in octaves, as the children are asked to follow the melody line with their fifth fingers. If melody is known, the group is asked to sing it with the words; if not known, the melody should be

sung on the syllable "loo" or "doo" until it is familiar—then the words may be added.

Later, the melody may be divided into phrases, discovering those which are alike, the high, low, long, and short notes. This will help the group to read, as well as to remember the melody. Of course the words of the first stanza can be used to distinguish the various items mentioned.

Most children know "Come, Thou Almighty King." With books closed, ask how many can tell of a hymn which gives seven names ascribed to God. If there are no answers, have the children turn to this hymn and ask them to read the names found there aloud. When teaching such a hymn to very small children, do not hesitate to use such terms as "the seven-names hymn."

Suppose that you are going to teach "Holy, Holy, Holy, Lord God Almighty." With books closed, ask who can mention a hymn in which a name given to God, or anything that pertains to Him, is used at the beginning of each of the four stanzas, as well as again, three times in the middle of the second and fourth. If not known, or otherwise, turn to the hymn and let them discover these 18 "Holy's." Why not suggest that these 18 could stand for each of the hidden, or unknown years of Christ's life—call it the "Hidden Years' Hymn." This type of "peg" is of great value in refreshing children's memories.

Encourage the children to note the century in which a hymn is written. If you teach "Ride on in Majesty" at Palm Sunday time, be sure to indicate that it is "modern" as compared to "All Glory, Laud, and Honor." Try to connect the learning of these new hymns with the school work. Young children are just commencing to have an interest in geography; with this in mind, do not hesitate to teach "From Greenland's Icy Mountains" and call it a "geography hymn." Try to provide a map upon which to locate the various countries mentioned in the hymn.

As often as possible attempt to relate hymns to the Bible; the hymn "Glorious Things of Thee are Spoken" must be understood in the light of its Biblical source—call it the "walled-city hymn" and make sure that the children understand what it is all about.

One might continue suggesting introductions for hymns; the most important thing is for the teacher or choirmaster to clinch the ideas and the words of the hymns for the children *at the very beginning*. If this is done, we shall have fewer congregations full of hymnic illiterates.

Murder at the Piano!

LOUISE McALLISTER

THERE IS AN emergency at the piano! The regular Sunday School pianist is absent; the Junior Department superintendent asks for a volunteer and one of the pupils goes to the piano. A hymn is announced, and what transpires at the piano is chaos. When the distressing ordeal

comes to a welcome conclusion, the worship has been upset; the young player is embarrassed; and the superintendent wonders what is the matter with music teachers when their pupils cannot play a simple hymn. (Of course, the music teacher wonders why the superintendent did not know better in the first place.)

Back of all this lies a serious misunderstanding which comes from the assumption that hymns are easy to play; how often we hear someone say, "It's *just* a hymn." Hymns are *not* easy to play. The young piano student finds piano music difficult enough, but hymns are even more taxing because of their essentially vocal characteristics. Hymn chords often do not fit the hand, especially when the tenor goes up and the bass goes down. And both the hand position and the pedal change constantly.

If, then, hymns are hard to play, why not permit the pupil to prepare them so that, if called upon, he may be adequate to the occasion? Would we expect even the most gifted minister to preach his first sermon without preparation—or the actor to go onto the stage without having studied his part? No, only the young piano pupil is expected to do the impossible; he is to play at sight what may be the hardest hymn in the book without any previous preparation. Such a task is beyond the average Junior or Intermediate pupil, except for the unusually gifted sight-reader who has had much previous experience.

What can we do to encourage our Junior and Intermediate pupils, as well as the Seniors in the Sunday School, to look upon hymn playing as an important contribution to the life of the Church? Let the Sunday School staff prepare a list of pupils studying piano, omitting, of course, the beginners. Find out from the teachers which of the pupils are far enough along to play hymns. Classify them according to such standards as: those who could learn to play one hymn well during the year; those who could learn five or six; and the more advanced, if any, who might well be able to become regular pianists or substitutes. Perhaps the first experience in playing at Sunday School might well be to play a carefully prepared hymn for offertory or quiet music. Most children will find that it is easier to play without singing because a delay in finding a chord is not serious. Later on, the pupil might play one hymn for the department to sing, allowing for at least a month of work with the piano teacher.

From experience I would suggest that the piano teacher might well help in the selection of the hymns at first so that they will not be too difficult, possibly somewhat familiar, and of good quality. In this way a considerable number of pupils will gradually gain experience, and painlessly for all concerned. Still further advantages will obtain. Association with great hymns will enrich the pupil and the interest aroused may help to revive the fine old custom of singing hymns at home, with the family gathered around the piano.

Suppose, however, that an emergency does arise—at least try to let the young player choose a hymn he knows. The young pianists should have a

list of these and be instructed to decline to play a hymn *he does not know* until his skill in sight-reading—so important, and yet so often neglected—warrants success. Or if the only available player (or piano) is inadequate, take the pitch from the piano and sing unaccompanied or accompanied by the right hand alone.

If such a policy of attempting to make good hymn players out of piano pupils could be widely adopted in Sunday Schools, eventually the supply of adequate amateur hymn players would reach the demand. At the same time, it would fulfill the greatest need of young piano pupils—particularly adolescents—the chance to put their training (and when the time is right, their skill in sight-reading) to some immediate practical use. Surely this is not too much to do for the young people of our day. Something also should be done to make satisfactory hymn players out of adults who at one time “took piano,” but that is another story.

Hymns—An Approach to Their Study and Use

EDWARD H. JOHE

ALMOST ANY phase of the subject “Hymns,” whether it be hymn-playing, hymn-singing, or repertoire, creates interesting discussion both in and out of church. No matter how far we have advanced in lifting our choirs into the realm of worthy and appropriate music for the worship of God, we must also be concerned about the music of the congregation—the hymns.

One may be thrilled by listening to the great liturgical music sincerely and artistically presented by a well-trained choir, but most of us receive the real inspiration that worship brings when we are in the midst of a congregation that unreservedly sings its hymns. Something happens to us when we sing. Something beyond description happens to a congregation that participates enthusiastically in the songs of the church.

Why don't congregations sing? Many answers are given. Some of the common ones are: “The accompaniment is inadequate,” “the acoustics are poor,” “the tempos are too fast (or too slow),” “the hymns are unfamiliar.” In some cases these answers may be mere excuses for human inertia. In any case they are inconsistent with the “joy of being of Christian,” which finds its fullest expression of thanksgiving in whole-hearted participation in public worship.

When using new hymns we must recognize the fact that they represent the contemporary creeds, through which living expression is voiced in peoples' song.

If we probe deep enough, we shall find that congregations do care about hymns, and congregations will welcome any instruction wisely offered to them pertaining to hymns. Like any other music, hymns have to be studied.

The historical and biographical backgrounds of hymns can be presented very easily. The singing of hymns is the ultimate aim, and here, too, instruction is usually welcomed and necessary. Is it possible for a congregation to learn a "new" hymn by spending perhaps three minutes, twice a year on it? This isn't good pedagogy nor the answer to having a congregation like—let alone learn—a new hymn.

Having had some experience with the teaching of hymns through hymn festivals, hymn-of-the-month procedures, and in church group-meetings, I have found that progress toward uninhibited congregational singing is most effectively achieved by the latter method. Presenting a "hymn-study" to the various groups that hold organized meetings, and doing it consistently in a carefully worked out hymn study program can bring the kind of results desired. Hymn festivals serve as a great impetus and would be more effective if the churches participating in the "massed choir" would follow up with "singing sessions" in their respective churches. The impetus of the festival should make this desirable.

What has been said above applies to adult participation in hymns. Poor adult congregational singing may be the product of an indifference on the part of the church administration in years past and/or the acceptance of a different set of standards from our church schools. Whatever the reasons may be for an uninformed adult congregation today, we can be sure that putting the hymns of the church into the hearts and minds of children, presenting every phase of the hymn material in a consistent teaching "curriculum" will give us at least a better-informed congregation and, perhaps, in the future, a singing one, too.

The church has become youth conscious and music conscious. The two complement each other. In youth choirs the church has discovered a powerful ally. Through such choral ensembles, one has a wonderful opportunity to plant the seeds of hymn and church music understanding.

In a former position as minister of music, I designed a Junior Choir (boys and girls, 8-12) curriculum which emphasized hymns and hymn-singing. Those children won great admiration for their leadership in worship and their large repertoire of hymns. Any word that comes to me from that church and community usually mentions the hymn-singing of those children. It is a teaching which can bring great personal satisfaction, and for those who contemplate a long-range youth choir training program, I would recommend the value of emphasis on a "hymn-curriculum."

The following is a sketch of the hymn course which was a part of the Junior Choir program. The hymnal (Presbyterian) was literally studied from cover to cover. This was done over a two-year period at the end of which, if other factors in this choir record were satisfactory, each chorister was awarded a personal copy of the hymnal with his or her name engraved on the outside cover. As an award it was highly prized, for it was earned, its contents were known, and the hymnal became an esteemed possession of the recipient. The course outline was as follows:

- I. What the church hymnal represents
 - (1) history (2) biography (3) poetry
- II. Understanding the "make-up" of the hymnal
 - (1) explanation of the indices
 - (2) how to use the hymnal
 - (a) locating tunes, texts, authors, composers
 - (b) selecting hymns for types of services
- III. Explanation of the information printed on the hymn page
- IV. Using the hymn for study of music fundamentals—the staff, note names, rhythms
- V. Comparison of tunes with differing texts
- VI. Comparison of texts with differing tunes
- VII. Study of authors and composers represented in the hymnal
 - Writing of assignments by each chorister
- VIII. The writing of hymns
 - (1) assigning a text (2) assigning a tune

The choir participated (after three years' organization) once a month in the regular church worship service. The hymns for those services were carefully studied and some of them memorized. Hymn tunes and/or texts were used often for the anthems along with organ preludes based upon the same materials. The use of hymn materials for combined choirs was a happily accepted part of the worship life of that church.

Youth choirs can lead the way toward a real understanding of hymns, and above all, help to bring the "songs of the people," out of the hymn book and give them life through active and enthusiastic participation.

Random Thoughts on Junior Choirs

LILLIAN B. BEILHARZ

THE JUNIOR CHOIR movement has swept the entire country, and is gradually coming into its own as a part of the church music family. Its basic motivation is in the established fact that children like to sing, and certainly the time has come when the children deserve the best training. (Fortunate is the choir director who, in these days of male voice shortage, can count on some well-trained Juniors to carry on.)

In my experience I have come to see that in all Junior Choir work there must be three fundamental aims: to develop the individual life spiritually, socially, and educationally. Each choir rehearsal ought primarily to be a devotional period. It is not likely that one will hear God's voice in the midst of much idle chatter. The Choir Room also provides a natural place for social development and recreation. Of course, the choir work is itself an education in reading music and developing a sense of rhythm and appreciation.

The primary requisites for a Junior Choir director are: sound musical knowledge; tact and the ability to get on with children as well as their

seniors; and the patience which comes from proper understanding of child nature and discipline.

If one desires to commence a Junior Choir it is wise to visit the Sunday School to listen to voices. Invite the children to a rehearsal. Don't forget to enlist the parents at the very beginning, for they have a definite part in the building of the Choir. Commence the careful keeping of records of attendance, addresses, telephone numbers, and other necessary information so that much rehearsal time may be salvaged as the Choir develops.

Do not be fearful about a variance in age within the groups. There are Junior Choirs with children whose ages range from eight to fifteen; however, one ought to strive for natural age groups wherever possible.

Insist from the beginning on the provision of proper equipment for the Junior Choir. Make sure that it will not be shunted from room to room in the course of a year. See that the children cultivate a sense of obligation toward the care of whatever equipment may be provided.

Words spoken in another context, "Hasten slowly," apply to the Junior Choir; it may be found that years are necessary to build the right kind of foundation. Suddenly, all of the labor bears fruit, and the Junior Choir comes into its own.

The wise director will be on guard against such common faults as poor tuning, dead level of dynamics, lack of proper blending of voices—such a frequent one, lack of vitality, bad rhythm, and a lack of enthusiasm on the part of the children. Needless to say, the children will usually reflect their leader's attitude in this last aspect. Failure to listen is the cause of much faulty singing. Try to encourage the choir to hear themselves. Accustom them to remember that good choir singing is never accidental.

Contrary to widespread practice, I feel that it is much wiser to teach the children a good hymn than a poor anthem. There is a treasure-trove of material for the alert director in our church hymnals. Teach the children the hymns sung by the congregation; make use of Processionals so that the children may readily fit into the services of the church. Be sure that special days—Christmas, Easter, Children's Day, etc., the children have a major role in the music.

Always keep in mind the necessity for regular study of Junior Choir methods and repertoire. I have found much help in Edith Lovell Thomas' *Singing Worship*, Parker and Richards' *Hymnal for Boys and Girls*, Jacobs' *The Successful Children's Choir*, Hjortsvang's *Amateur Choir Director* (Abingdon Cokesbury), and Archibald Davison's *Choral Conducting*. All publishers are increasing their emphasis on materials for the Junior Choirs, and I would especially recommend the perusal of catalogues from the H. W. Gray Company, for they have a large number of Dr. Dickinson's excellent arrangements suitable for combined Junior and Senior Choirs.

Finally, never allow the children to enter the church for service without a brief and simple prayer, led by the minister or read by the children in unison.

Further Thoughts on Tune Indexing

ROBERT L. SANDERS

THE PROBLEM of melodic indexing of hymn tunes appears to have attracted an increased amount of attention in recent years. All the methods so far found to establish a lexicography for musical sounds have a certain usefulness, chiefly within a restricted body of material, such as the works of a single composer, or the tunes of a single hymnal. With a finite number of melodies, fixed in form, within the limited scope to which the index pertains, such alphabet devices can probably be made to function reasonably well.

Dr. Leonard Ellinwood's recent article (*THE HYMN*, Vol. I, No. 4, October, 1950) summarizes a number of these alphabet-systems, nearly all of which are applied to just such restricted groups of melodies as have been indicated above. (He omitted one which has additional modifications, developed by George Pullen Jackson for his work on hymn tunes of the Southern mountains.) The index Dr. Ellinwood goes on to praise as the best and most useful ever made, that of Zahn, should have been approached through a re-defining of the term, for Zahn's monumental compilation is not a melodic index at all. It is a true encyclopedia of the German Lutheran hymn tune, and as Dr. Ellinwood correctly says, the most comprehensive of its kind ever issued.

The prevailing principle of organization in Zahn's work is not the melody, but the text. First by size and character of the verse, then by chronology within each subdivision, the tunes are brought together by the circumstances of their association with particular hymns.

To deal in a comprehensive way with United States hymn tune usage is a task more formidable than that which confronted Zahn. In order to be useful in the United States, such a work of reference would have to cover far more than merely English traditions. Our churches have inherited, and today use, melodies from every antecedent era, and from every separate national or sectarian group in the Western world. Any attempt to "index" this vast body of melodic material in some alphabetical manner must result in gross superficiality.

For seventeen years I have been studying the hymn tune. During that time it has become clear to me that the only kind of melodic "index" which could actually function in a musical manner would be that which could classify in some way the actual profile of a melody—the essential total shape it preserves through whatever variations it may pass, and in whatever form we recognise it today.

The process of variation is a stock tool of composers, a constant presence in our musical experience. In the world of Beethoven and Brahms variations are identified and labelled, predisposing us to note resemblances. But a student of hymn tunes constantly encounters the *unlabelled* results of this same process, and unless he have some of the composer's type of imagination, he may all too easily overlook a number of these.

One great value of Zahn's work was that through a most painstaking and protracted watchfulness he was able, though not primarily a musician, to identify a great number of these variations. As might be expected, there were others he missed. It is certain that no "index" of the type currently under discussion could have guaranteed him against such omissions.

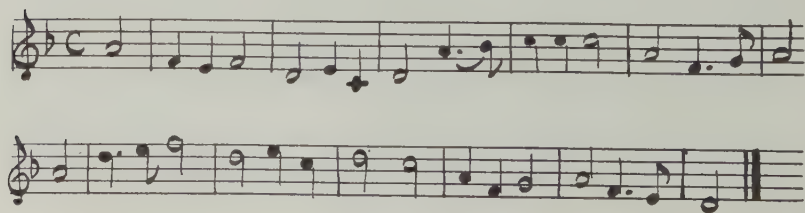
Variations of an antecedent tune will be encountered in a variety of situations. They are no problem where they are intentional and identified. But they may be unintentional, and in either case unidentified. No assumptions of improbability are safe. There can be no remoteness in time, and in geography. There can be utter dissimilarity of meter. And finally, one may encounter still the old practice of the sixteenth century, a new *potpourri* of phrases from more than one source. A musical alphabet is of no help in these latter types of variation.

I can think of no melodic alphabet which would have enabled Zahn to uncover *Gott der Vater Wohn uns bei* as the raw material used to construct both *Ratisbon* and *Jesu meine Zuversicht*. Nor would any such "finder" have helped him to trace the tune *Pachelbel* to a secular ditty published in England in 1607.

It is quite evident that an indexing principle far different from any mentioned by Dr. Ellinwood is necessary to bring together the following tunes and their common progenitor, *Vater unser*:

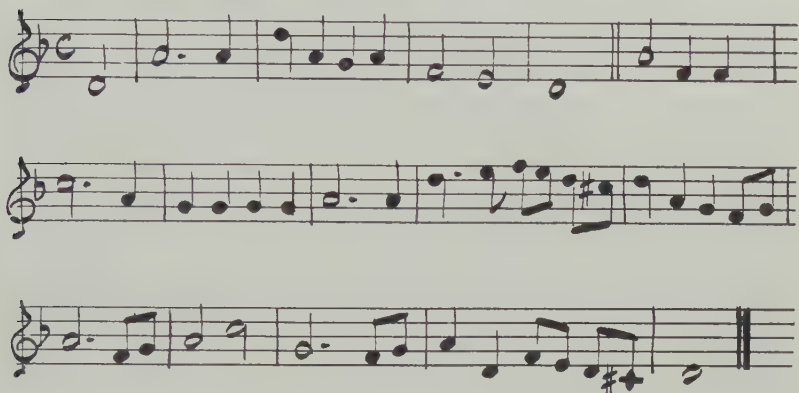
Charity, L.M.

(From Solomon Howe, *Worshipper's Assistant*, Northampton, Mass., 1799)



Mount Carmel, 10.10.10.10.

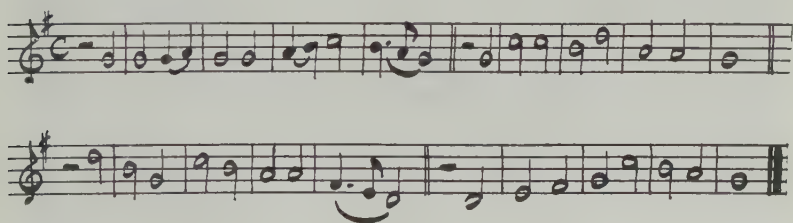
(From Oliver Holden's *Charlestown Collection*, Boston, 1803)



These are interesting and typical examples of the art of tune-smithing, the same by which *Windsor* became *Coleshill*, *Carlisle* became *Cambridge*, the 8th Gregorian Psalm-Tone became *Hamburg*, and Tallis' stately Canon, its contrapuntal *raison-d'être* forgotten, became this eighteenth century tune:

Yarmouth, L.M.

(From A. Williams, *Universal Psalmist*, 4th ed., 1770)



Shall we then do without a reference work in the field of hymnology because a relevant melodic indexing has not been found? By no means. I became convinced many years ago that there is great need for an exhaustive encyclopedia of hymn tune usage, something comparable to Julian's *Dictionary of Hymns*. My conviction led me to commence work on such an index in 1934, and has motivated steady progress in the work from then till now. My investigations cover all true congregational hymn tune melodies found in English-language hymnals of United States copyright from 1901 through 1941. (Certain distinct *genres*, such as the Gospel tune, are excluded.) The "Dictionary" which I project will account fully for origins, variants, adaptations, resemblances, text associations, and extent of usage. It will bring together tunes which

by internal evidence share a common origin. This is analogous to the process of identifying foreign-language originals or translated hymns, or bringing together two hymns on the same Biblical text, or identifying any elements of paraphrase with their models.

What shall be the principal lexicon? What else but the tune names? These are our long-established custom. Supporting indexes of sources and composers, of chronology, of meter, and of first lines of hymns are vital, but the main "finder," with complete cross-reference, should be what we all in fact use, the name of the tune. There might be some little usefulness in an "alphabet" of melodic first lines, but by whatever method it be tried, it will yet frustrate a search for that elusive tune whose middle course and ending are clearly remembered, but whose beginning is vaguely recalled. The completed dictionary or encyclopedia of hymn tunes can be of lasting value without such a tune-finder. Zahn has proven that.

St. Michael's Hymn Festival



The first American commemoration of the 400th Anniversary of the Genevan Psalter of 1551 was held in St. Michael's Protestant Episcopal Church, New York City. Participants in the Festival include: L. to R.: Rev. Deane Edwards, President of The Hymn Society; Peter M. Fyfe, organist of St. Michael's Church; Rev. L. R. Mellin, Minister of Fort George Presbyterian Church; Rev. George Litch Knight, Editor of The Hymn; Rev. William F. Corker, Rector of St. Michael's Church; Dr. Reginald L. McAll, Executive Secretary of The Hymn Society; and Canon James Green, of the Cathedral of St. John The Divine.

Hymns in Periodical Literature

Reviews by RUTH ELLIS MESSENGER

The Church Musician, October, 1950, Vol. I, No. I.

The Church Musician is published monthly by The Sunday School Board of the Southern Baptist Convention, under the editorship of W. Hines Sims and B. B. McKinney. It is "devoted to the entire field of music education and the publication of choir numbers that are not too difficult for the average choir." Attractive in format, the magazine is also workman-like in organization and the presentation of material.

The hymn as a department of church music is represented by a choir arrangement of "All hail the power of Jesus' name" by B. B. McKinney who has used three tunes for this hymn, *Coronation*, *Miles' Lane* and *Diadem*, with a descant.

Mr. Edmond Keith has contributed a brief account of Samuel J. Stone's hymn, "The church's one foundation," which he considers "one of the few didactic or teaching hymns which has also spiritual and lyrical significance."

We welcome *The Church Musician* and look forward to future issues with anticipation.

ALFRED B. HAAS, "The Therapeutic Value of Hymns," *Pastoral Psychology*, Dec. 1950.

The interest of this article lies in the concept that corporate worship has a therapeutic function in which the clergyman has the responsibility of group counseling in a modern psychological sense. To this end the hymn is indispensable in the creation of appropriate attitudes and in the development of Christian character. Mr. Haas believes that "Sunday by Sunday, persons are either helped, or hindered, by the wise, or careless, choice of the hymns used."

With the premise that the opening hymn should be one of praise, the second hymn one of comfort and the assurance of forgiveness, the final hymn one of resolution and delication, the author selects an illustrative group of hymns. His choices are, among others, 1) "Holy, Holy, Holy," 2) "Come, ye Disconsolate," 3) "Rise up, O men of God;" but many hymns of like significance will occur to the reader.

No doubt Mr. Haas would concede that his principle of selection must be adapted to the unity of a specific Sunday's order of worship, and that church goers should attend regularly to derive the full benefit from a pastoral program of this kind. In any case, it is gratifying to the hymnologist to observe that a new and modern emphasis is being placed upon the healing value of hymn-singing, to which Augustine testified more than 1500 years ago after experiencing the consolation of the hymns of Ambrose as sung in the basilica at Milan.

ROBERT G. McCUTCHAN, "The Liberty of Christian Praise," *Religion in Life*, Spring, 1950.

It would be difficult to find a short account of the history of Protestant hymnody as concise and interestingly expressed as Dr. McCutchan has presented in this article. Interpreted as "the liberty of Christian praise," the "free, democratic and spontaneous" character of hymnic evolution among Protestants appears as a concomitant of the universal priesthood of all believers.

With a brief survey of the background of the Christian hymn prior to the Reformation, Dr. McCutchan traces the beginnings in Germany from Luther to Bach, the Anglican contribution, the psalmody of the Calvinists, Wesleyan popular song and later additions to the hymnal, closing with present-day church music in America. Summarizing the historical phases, the writer tells us "the fact remains that the one universal musical expression of the Protestant church is its psalmody," (meaning "metricalized psalms and general-use hymns").

An unusual appraisal of the Gospel hymn should be noted in connection with the treatment of American hymnody; it is revealed in the perspective of the early nineteenth-century camp meeting and the cultural environment of the frontier.

WILLIAM PIERSON MERRILL, "Catholicity of Hymns," *The Presbyterian Tribune*, Sept., 1950.

Dr. Merrill, whose distinguished services to Christian hymnody and worship are universally recognized, has chosen a theme which is being currently discussed as basic to the future ecumenicity of the Protestant hymnal. He analyzes the *Presbyterian Hymnal*, 1933, from the point of view of the denominational membership of the hymn writers, representing, in the order of numbers of their contributions, Episcopalians, Presbyterians, Congregationalists, Unitarians, Methodists, Roman Catholics, Moravians, Baptists, Quakers. As an evidence of real unity among Christians, the analysis is heartening and the concept of fellowship promoted by singing one another's hymns is an inspiring one.

Dr. Merrill follows his analysis with a short selection of the hymns from each group which he considers the best. While his choice would always command attention, the list suffers from the defect of any such selection in that it reflects the compiler's personal opinion. It might also be commented that, in a way, catholicity is not a matter of the denominational allegiance of a hymn writer but of his ability to express the verities upon which the Christian faith is founded. Ecumenicity transcends denomination. However, such a foundation is suggested by Dr. Merrill in the Divine Commission (*Matthew* 28:18-20) which is also conceived as the great objective toward which the catholicity of hymns is helping the Christian world to advance.

ROBERT STEVENSON, "Ira D. Sankey and Gospel Hymnody," *Religion in Life*, Winter Number, 1950-51.

Dr. Stevenson, in a frank and thoughtful article, discusses the question whether the merits of a composer in the field of sacred music should be judged by any other criterion than their efficacy in the work of conversion. If so, Ira D. Sankey, hymn writer and co-worker with Dwight L. Moody, must be an admitted master. World-wide fame and applause were his reward during his life time, and since his death, his hymns have been in unbroken use.

Granting the power of "Gospel Hymns"—a term coined by Sankey—to convey the message of evangelism, Dr. Stevenson also concedes their necessity as a means of appealing to large masses of people. These hymns have moved the hearts and affected the lives of countless persons who would have been untouched by the artistry and aesthetic beauty of finer musical compositions.

"Gospel hymnody," writes this author, "has the distinction of being America's most typical contribution to Christian song." As such, it is valid both in its inspiration and in its employment.

—, "John Wesley's First Hymnbook," *The Review of Religion*, Jan., 1950.

To read this fascinating and scholarly analysis of the origins and contents of the *Charlestown Collection of Psalms and Hymns*, 1737, is an inspiring experience. Our Associate Editor has presented in detail the elements chosen by Wesley for this volume: among them, seven hymns written by John Austin; fourteen from the Watts edition of 1719; four metrical psalm versions by his father, Samuel Wesley; eleven from George Sandys' version of the Psalms, one by Thomas Broughton, and Addison's "Spacious Firmament"; six hymns by George Herbert, five by his brother Samuel; and five of Wesley's own translations from the German.

Mr. Stevenson has surrounded each of these groups with its appropriate associations and has traced the influence of the Hymnbook in the great sequence of Wesleyan collections as well as the wider environment of English hymnody.

AMONG OUR CONTRIBUTORS: J. Vincent Higginson, a Contributing Editor of THE HYMN, is Managing Editor of THE CATHOLIC CHOIRMASTER, Organist and Choirmaster at the Church of the Blessed Sacrament, New York City, and is widely known as a composer and arranger of music for the Catholic Liturgy. He is the author of Paper XV, The Hymn Society of America, entitled "The Revival of Gregorian Chant: Its Effects on English Hymnody." . . . Dr. Robert L. Sanders is presently chairman of the music department at Brooklyn College, and was formerly Dean of the School of Music at Indiana University. Well-known as a composer, he served as joint musical editor of *Hymns of The Spirit*, 1937, at which time he was organist and director of music at the First Unitarian Church, Chicago.

ORIGINS OF THE HYMNAL NOTED

(Continued from page 8)

Neale explained in some detail the necessity for new translations in spite of others already in existence; for example, those of Caswall, his greatest "rival," in the *Lyra Catholica* of 1849. Neale's translations, as already mentioned, were founded on the unrevised version, a point he felt essential in the revival of the "ancient" hymns. More important, however, in view of the fact that they were to be sung to the ancient melodies, was the basic principle for which he stood—that the rhythm of the Latin and the vernacular translation should be the same. He singles out Caswall's translations as deficient in this respect, adding that only one among the first fifty is in the meter of the original.

Of the 105 hymns that appeared in the first edition of Part I and Part II, 94 were translated by Neale. The work did encroach on his time, and after the completion of Part I, he mentions this in a letter to Webb. In it he suggests that Helmore and he himself ought to be given some compensation since the time spent on this project had to be borrowed from others by which he gained a livelihood. Nevertheless, he definitely refused a compensation unless a similar amount was offered to Helmore. In later years these and other similarly petty matters were forgotten and Neale speaks of his work in the Society as among the happiest days of his life.

As the years passed it was apparent that *The Hymnal Noted* did not receive the generous welcome anticipated. As early as 1856 modern melodies were requested and flatly refused by the Society. In 1858, and from then on, the request seems to have been repeated. Benson remarks that one church which used *The Hymnal Noted* most successfully was St. Alban's, Holborn, where, in 1862, an Appendix was issued to supply modern tunes for the hymns. A certain Thomas Morley was organist there at the time, and he is credited with a fair number of the tunes used for that purpose. Some of those tunes, now associated with other hymns, are still extant in contemporary hymnals in England and America.

Although *The Hymnal Noted* never filled the niche envisioned by its authors, it stands as a landmark of high purpose in the history of English hymnody. It brought back again to use ancient Latin hymns in a form which people of the nineteenth century could understand. *The Hymnal Noted* cannot be ignored by any present-day hymnal editor, for it furnished a core of hymns which in medieval or modern settings, are now widely sung. *The Hymnal Noted*, it is true, served to emphasize one facet of the revival of plainsong a century ago; but it offers lasting evidence of what a small, idealistic and highly talented group could do to enrich an era within the life of the Church.

Review

Hymns Ancient & Modern, printed for the Proprietors by William Clowes & Sons, Ltd., London, 1950.

Hymns Ancient & Modern has probably been the most influential hymnal ever published. By 1912 its sales were estimated at over sixty million copies, while by 1950 they may have come close to eighty million. Practically every hymnal in the English-speaking world has been influenced by its hymn and music selections.

Several matters are of great interest: First, the 1950 volume is a re-organized consolidation. Instead of the former three books bound together, with liturgical and general hymns in three different places, the new edition is a single well-organized unit. Second, there has been a great rejection of hymns (345), 434 have been retained, and a liberal number of additions (202) have been made. The present volume has 636 instead of the former 779.

Let us consider the nature of the *rejected hymns*: 84 of them were Latin, 5 were Greek, 1 Anglo-Saxon, 1 French and 9 German. Of the rejected Latin hymns, 13 were by the Frenchman Charles Coffin, written in the 18th Century and not ancient as was supposed by the Oxford Movement translators. Similarly, 6 rejected ones were by the Frenchman Santeuil, late 17th Century. Five had been ascribed to St. Andrew (4th Century), but were really anonymous, four were by Fortunatus (6th Century), a smaller number by many others, and 38 of them anonymous.

One is interested to note the large number of rejected hymns which were products of the 19th Century: Sir Henry Baker lost 13, perhaps because as editor-in-chief of the first edition he inserted too many of his own hymns

and translations, though the revisers did retain 11 of his hymns. John Ellerton is represented by 11, with 10 omitted; Charles Wesley's hymns number 23, 9 having been dropped from this edition; Samuel Stone lost 8, only 2 remaining; Mrs. Alexander—a long-time favorite lost 7, 11 remaining. Frederick Faber and William W. Howe each lost 6, though 6 from each remain. Horatius Bonar, 6 lost, 3 kept; Frances Havergal is represented by 2, 5 having been dropped. John Keble, 5 lost, 6 kept. Tennyson's "Sunset and Evening Star" is not included in the present volume, so that he is no longer represented—a sad fate. His complete lack of interest in the High Church theology and ritual does not make him acceptable to that party in the English Church. And, in passing, one recalls that Kipling's "God of our Fathers" never was in any of the editions.

One is sorry to note that two Americans who were represented in earlier editions were dropped, Samuel Longfellow and James Russell Lowell.

Let us look at the *additions* which have been made. These make an interesting study because they indicate the present High Church tendency in England. This seems to be borne out by the fact that the hymnal editors attempt to preserve and emphasize the contribution of theological and liturgical hymns from the ancient church, both Greek and Roman. Thirty-five Latin hymns are added, of which 16 are anonymous and undated. Of these, 12 are classified in the "Church Year" category, 21 are placed in the Liturgical, Saints' Days, and Processional sections, while only 2 are under "General." The authors include: Ambrose, Prudentius, Thomas Aquinas, Francis of Assisi, and Philippe de Grave.

Similarly, the 9 Greek additions more than balance the rejections. The largest

number (3) is from the *Liturgy of St. James* (4th Century) issued for the celebration of the Eucharist. We find one hymn each from St. Germanus, the Pentecostarion, and Paul the Deacon (8th Century). Again, it seems as if ancient theology is unduly emphasized—is it to prove the Anglican oneness with the Ancient Church?

No discoverable addition of German hymns compensates for the 9 rejections. The new British contributors are largely modern. There are 70 authors who died in the 20th Century, and 14 who are still living. This is encouraging, for it means that, in spite of ecclesiastical tendency towards the ancient Church, modern attitudes are finding some expression. Among the excellent moderns are C. A. Alington (1872—) who has contributed 6 hymns of great excellence, without undue emphasis on the Trinitarian formula which has been the basis of so many in former editions; Bishop Boutflower (d. 1942) whose beautiful hymn on Holy Communion is free from Transubstantiation or Consubstantiation; Margaret Cropper (no date) has a fine Lenten hymn for children; J. M. C. Crum (1872—) has 5 original hymns and 3 translations, all of which are superb and with a modern theological outlook.

American poets do seem to have made some headway in the eyes of the editors, for we find that ten American authors are now represented by 13 hymns and 1 translation, as compared to 4 authors with 3 hymns and the same translation in 1916. Here are the Americans in the 1950 edition: Phillips Brooks, "O little town of Bethlehem," G. W. Doane, "Thou art the Way" and "Fling out the banner;" Unitarian Oliver W. Holmes, "Thou gracious God, Whose mercy lends;" Unitarian F. L. Hosmer, "Thy Kingdom come! on bended knee" and "Not always on

the mount may we;" Unitarian E. S. Sears, "It came upon the midnight clear;" Congregationalist Ray Palmer, "Jesus, these eyes have never seen" and the translation "Jesus, Thou Joy of loving hearts;" Congregationalist Jeremiah Rankin, "God be with you till we meet again;" Quaker John G. Whittier, "Dear Lord and Father of mankind" and "Immortal Love, forever full." It is pleasing that the rather liberal theology of some of these men did not prevent their appearing in a revised High Church hymnal! But, one must hasten to add that there is reason to regret the complete absence of the grand hymns of the Social Gospel which we in America so strongly favor—no Washington Gladden, De Witt Hyde, Frank Mason North, William P. Merrill, Walter Russell Bowie, John Haynes Holmes, Ozora Davis, or Jay Stocking—and not one of the 37 other Social Gospel hymns found in our major American hymnals.

Nor have the Social Gospel writers of England been acceptable. How else can one explain the absence of "Ring out, wild bells," "When wilt Thou save the people?" "O God of earth and altar," "In Christ there is no East or West," or "Turn back, O man." One surmises that the social gospel as applied to political, economic and humanitarian problems—so strongly resisted by many of the High Church leaders in the mid-nineteenth century—has not yet seemed important enough for proper emphasis in this great hymnal.

There are some deficiencies in this book, in a less important realm, which are provoking. The date of a hymn is not given. If we wish to place any hymn in its proper historical setting in order to study its relation to the thought and movements of its time, we must look in the index of authors. But then, only the life-dates of the author are

given, not the hymn to date. Also, while we know by the line above each translated hymn what the original language was, there is no indication of the author's environment. A Latin hymn might have been written by a Roman, Spanish, Italian, Germanic, Frankish, or English writer; if we knew his nationality and date we could then envisage the environmental occasion for his writing. These details would arouse in thoughtful people a deeper and more accurate appreciation.

It is interesting also to note what has happened to the music. The famous English composers in the original edition and its supplements are passing. Eleven of them (Barnby, Dykes, Smart, Stainer, et al.) who had 276 tunes in the 1916 edition now have only 112. But composers living when the 20th Century began, 90 in number, are represented by 182 tunes. More interesting, 31 of these are still living, and their tunes number 47. Many of these new tunes are indeed singable, and the melodies are unhampered by difficult harmonizations.

Still, the earlier past is making a fine contribution. Plain-song melodies have been increased from 20 to 43 and Bach has gone from 1 to 5. Approximately 43 tunes have come from the 15th Century and 78 from the 17th. This trend is a fine one, and what a far cry from the American "Gospel Songs" and our popular evangelistic compilations.

It is interesting to compare *H.A.&M.* with the American Episcopal *Hymnal* 1940. The number of hymns is about the same: Anglican, 636; Episcopal, 600. But the two have in common only 265! Taking the books as a whole, the distinctly Liturgical and Christian Year compartment of the Anglican has a total of 395 hymns, contrasted with the Episcopal 265; while the General hymns in the Anglican book number

241, and in the Episcopal 335. This vividly expresses the broadening of the American Church in the direction of a religion less dependent upon doctrinal and liturgical antiquity and more interested in present-day personal devotion with its social application.

An interesting revelation of the comparative breadth of these two hymnals is disclosed in *The Gospel in Hymns* (Scribner, 1950). In it I included 313 hymns found in at least six out of ten large-denominational hymnals (including the Canadian Episcopal and Percy Dearmer's *Anglican Songs of Praise*); *Hymns Ancient & Modern*, 1950, includes only 183 of these, while the American Episcopal *Hymnal* 1940 contains 268!

ALBERT EDWARD BAILEY

DR. JOSEPH J. REILLY—author of "The Hymns of John Henry Newman," which appeared in *THE HYMN* for January, died suddenly on January 24th, while the issue was in press. It seems fitting that the author's last publication was on Newman, of whose life and writings he was so distinguished a student.

Those of us who had the great privilege of Dr. Reilly's friendship feel that Newman's prayer for his congregation, to which Dr. Reilly belonged in a wider sense, was answered in the experience of a sincere and devoted Christian. Here is the prayer, as it was found among Dr. Reilly's papers:

"May He support us all the day long, till the shades lengthen, and the evening comes, and the busy world is hushed, and the fever of life is over, and our work is done. Then, in His mercy, may He give us a safe lodging and a Holy Rest, and Peace at the last." Amen.

—RUTH ELLIS MESSENGER

Notes From the Executive Secretary

Every anniversary celebration by The Hymn Society confirms the fact that people will come together readily to sing hymns; and that they are thrilled—as were their ancestors—by hymns and tunes which have precious associations with the history of the Church. This was eminently true of the Scottish Psalter celebration, and this spring the 400th Anniversary of the Genevan Psalter is receiving similar attention. Our members have received the new Psalter leaflets, and are aware of such an item's usefulness, either for a regular service or for a joint Festival in a large church. The leaflet includes tunes for choral use along with well-known stirring melodies. There is great opportunity for variety of treatment by singers as well as organist. The first public service in New York, at St. Michael's Church on March 4th, showed how easily an entire congregation can become familiar with such fine melodies if they are provided with the music.

It is none too early to prepare for large Festivals during the coming season. Very soon the newly elected program committees of more than 200 chapters of the A. G. O. will commence to arrange for their public meetings in the fall. In all our larger cities church or ministerial councils and associations can be counted on for aid, and many local music clubs have church music departments, ready and willing to cooperate.

Two faithful friends of the Society have passed away recently. Mr. Crosby Adams of Montreat, North Carolina, was well-known to us along with his gifted wife. Her long musical activity has been paralleled by his notable career in music. For many years he taught harmony and composition at his residence studio and in summer schools.

Another valued friend, the Reverend Sidney T. Cooke, D.D., died in St. Luke's Hospital, New York, on March 12th after a lingering illness. A member of our Executive Committee, Dr. Cooke was the chairman of the program committee for the past two years. The last meeting he arranged was held here on February 27th. The Burial Office was conducted on March 16th in the Chapel of St. Ansgarius of the Cathedral of St. John The Divine by the Bishop of New York, assisted by the Suffragan Bishop and the Reverend Thomas S. Bradley, assistant to Chaplain Otis R. Rice of St. Luke's Hospital.

REGINALD L. McALL

Editor's Column

On all sides we read and hear about the religious revival which is believed to be sweeping the country. About two years ago the Diocese of New York (Episcopal) sponsored a week's evangelistic meetings in the Cathedral of St. John The Divine, conducted by the British preacher Bryan Green. A special leaflet of hymns was provided for the series of meetings, and one is interested to note its contents. There are some hymns and "choruses" which bear an unhappy resemblance to the late (and in some quarters unlamented) Billy Sunday and Rodeheaver class of gospel songs, and there were a considerable number of the heritage hymns of the church.

Examination of the collection almost convinced this writer that the "new evangelism" has learnt its lessons well and was to be built firmly upon the rock of great hymns of the church—which, after all, were important elements in the great Revival of times

past—rather than upon the shifting sands of the cheap and frequently tawdry gospel song type.

Let me hasten to remark that not all gospel songs are inferior *per se*. Certainly our hymnals would be poorer without "Beneath the Cross of Jesus" so long denied a place in the "church" hymnals. Unfortunate is the congregation who cannot sing "What a Friend we have in Jesus" or "More Love to Thee, O Christ."

But what concerns us deeply is that feeling which is present among some of our newer evangelists that *unless* the congregation sings "The Old Rugged Cross" or something of the class of "In the Garden," they will not be stirred up sufficiently. One is heartsick to observe one of New York City's great downtown churches permit the standard of the congregational song at a recent series of evangelistic meetings deteriorate to the place that the Presbyterian Hymnal was discarded in favor of sheets containing some of the more notorious "dotted eighth and sixteenth note" combinations of texts and tunes. Though one laments such a deplorable action, it is heartening to know that the hymnal was used to close the series.

At the end of January your Editor had the privilege of serving as organist at an evangelistic meeting for the young people of the entire Presbytery of New York—and not a single *cheap* gospel song was on the program. It was thrilling to hear the overflow crowd of young people and adults literally raise the roof with "Guide me, O Thou Great Jehovah" (*Cwm Rhondda*), "O For a heart to praise my God" (*Martyrdom*), and to note that *genuinely deep and sincere religious emotion* could be generated in such song. What stirred the young singers was the impact of the great volume of sound,

coupled with the spiritual overtones of the meeting itself, and it was not necessary to provide jigs and ditties to open the deep springs of devotion. The success of the Rally was evident on every score, and one felt touched to see the response to the *hymns of the church*, both reverently sung and with great enthusiasm of the best sort.

When will evangelists learn that they do not need to make use of relics of a bygone era—songs which most healthy Christian young people do not know—to cultivate the right atmosphere for preaching the Gospel within the conventional evangelistic framework? Most intelligent young men and women in our churches today are taught the finest choral music in their schools and are familiar with the best hymns through their church choir training, and they *do not know* the gospel songs which were predominant in the late 1880's.

Recent experience with a group of thirty juniors in choir work has shown that they will "take to" the finest things offered them, and that they are particularly fond of the Genevan Psalter tunes now featured by the Society. Let us teach our youngsters these tunes so that when they are looking back—as is so often done by our church members—they will say, "Let us sing the songs we *used to sing*," and we shall thus guarantee that these songs are nothing less than worthy.

Would to God that we could have some genuine evangelistic preaching in our churches, and that such preaching would be buttressed by the great hymns of the church sung by our people. Let us sing "A Mighty Fortress is our God" with one-tenth of the spirit which animated the German Protestants, and we shall not need to worry about our evangelistic campaigns. Perhaps some of the clergy need to be converted to the great hymns of the church first.

"The Lamb and Other New Carols"

Along with the April issue of THE HYMN our readers will receive a copy of *The Lamb and Other New Carols* by Lee Hastings Bristol, Jr. This collection, privately printed, has been made available by Mr. Bristol to the members of The Hymn Society of America. In view of the special emphasis on Junior Choirs in this issue of THE HYMN, the Editors feel that a collection such as Mr. Bristol has prepared, will be of two-fold interest: first, as fresh material to be used as anthems and hymns for Junior Choirs; second, as a specimen of the work of a promising young American composer. Additional copies of *The Lamb* may be obtained by writing Mr. Bristol, in care of The Hymn Society of America, 297 Fourth Avenue, New York 10, N.Y. Individual copies are 25 cents, and 20 cents in quantities of 25 or more.

Hymn Society Mailing Information

All publications of the Society are mailed from the Headquarters, 297 Fourth Avenue, New York 10, New York. In order that the accuracy of mailing records may be maintained, members should notify the Society immediately of any change of address.

The address of *The Hymn Society of America* is 297 Fourth Avenue, New York 10, N. Y., and the telephone number is ORegon 4-5005. All applications for membership, literature orders, requests for information about the Society and its publications, and information about use of copyrighted hymns should be directed to this address. Correspondence with the President, *Rev. Deane Edwards*, and the Executive Secretary, *Dr. Reginald L. McAll*, should be sent directly to the Society Headquarters.

Membership dues, contributions to the Society, and letters pertaining to financial matters should be addressed to the Treasurer, *Miss Edith Holden*, Rock Ridge, Greenwich, Connecticut.

Correspondence related to the editorial aspect of THE HYMN should be sent to *Rev. George Litch Knight*, West Side Presbyterian Church, Ridgewood, New Jersey.

Hymns and hymn tunes for appraisal should be addressed to *The Hymn Appraisal Committee of The Hymn Society of America*, 297 Fourth Avenue, New York 10, New York. A stamped reply envelope should be enclosed.

Information about hymn festivals, special musical services, or matters of general hymnic interest should be sent to Dr. McAll at the Society Headquarters.